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Warwick Castle and Town.

SECTION I. OF "SHAKESPEARE'S LAND."

By C. J. RIBTON-TURNER.

Sixteenth Edition.

Illustrated.

THE "COURIER" SERIE

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ILLUSTRATED.

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PREFACE TO THE FIRST EDITION.

The accompanying descriptions of the Castle and Town of Warwick form part of the larger work entitled "SHAKESPEARE'S LAND."

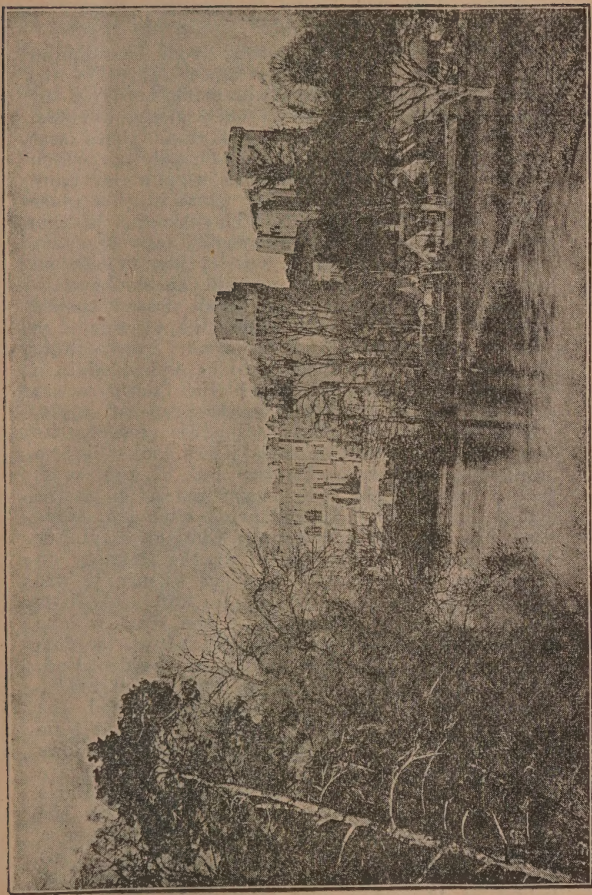
For many of the details I have to express my grateful acknowledgments to the courteous kindness of Anne, Countess of Warwick, the late Earl of Warwick, and Major Fosbery; and, in a lesser degree, to many other informants, to whom I have already conveyed my sense of their kindness.

1889.

C. J. R.-T.

"He has been to Warwick Castle fifty times, if he has been there once, yet if he came to Leamington to-morrow—I wish he would, dear angel!—he would make his fifty-second visit next day."

DICKENS, *Dombey and Son*, Chap. xxvii.



WARWICK CASTLE FROM THE BRIDGE.

Warwick Castle and Town.

There are two roads leading from Leamington to Warwick. The Old or Lower Road is the more picturesque of the two, being bordered by fine trees, and diversified with pleasant views. Half-way on this road, at Myton, there was anciently a hamlet with a chapel, of which Dugdale records that "there is now no more left of it than a grove of elms in the place where the village stood." The remains of this grove exist in a field termed Earl's Meadow, adjoining Myton Grange, where, about 1853, an old well was discovered, which no doubt supplied the villagers. The place now consists solely of a row of villa residences, occupying a site on the other side of the road. Approaching Warwick, the town appears to be embedded in a mass of foliage, out of which the Castle towers and St. Mary's Church seem to peep out coyly, while the top of the Gatehouse asserts its existence more boldly, and itself looks like a miniature fortress. On the left of the road, before reaching the bridge over the Avon, is the King's School, built of red brick with free stone dressings. It was founded by Charter of Henry VIII., and originally located at the Deanery in the Butts, now demolished, from whence it was removed to the present site in 1879. A little further along, at the angle of the road, a lane termed Southam Street leads, in about a furlong, to the quaint old suburb of Bridge End, which, prior to the erection of the present bridge at the end of the last century, formed the entrance to the town. The roadway at that time descended from the Banbury Road by Gallows Hill and Gallows Street, the names of which are eloquent of the ancient jurisdiction of the Earls of Warwick, and then crossed the river by the old bridge, the surviving piers of which have a delightful artistic effect in the stream. This structure, which was originally a packhorse bridge of 13 arches, was afterwards widened to nearly double its original breadth, about the year 1375. The head of it was defended by

earthworks, remains of which are still visible. It formed the South Gate to the town, and the approach to it on the opposite bank ascended Mill Street by the side of the Castle grounds and then wound into Jury Street.

On the south side of Southam Street stands an old half-timbered structure termed Brome's Court or Place, converted in the 18th century into four cottages. This was anciently the residence of a family named Brome, who were originally tanners until, in the 14th century, Robert Brome became a lawyer and was appointed Steward of the Land Courts to Thomas de Beauchamp. His grandson John was a man of considerable local importance, and was in 1468 mortally wounded in the porch of the Whitefriars Church in London, by John Hert-hill, Steward to the King Maker, who was in turn slain at Longbridge, by Nicholas Brome, the son of the deceased and Lord of the Manor of Baddesley Clinton. This suburb formerly contained a chapel dedicated to St. John.

The bridge over the Avon, built in 1790, principally at the cost of George, second Earl of Warwick, consists of one grand arch, measuring in its span 105 feet, and in breadth 36 feet. The stone used in its construction was brought by water from the Rock Mill, near Emscote. Soon after it was finished, the older structure gave way under the pressure of a flood. The Old Mill which stands at the side of the weir beneath the walls of the Castle dates from an early period, and appears to have been twice rebuilt, the last time being about the year 1770. It was gutted by fire in 1882, and is now converted into a power station for electric light. Viewed from the bridge a charming vista of trees, drooping over the banks of the river, guides the eye to the remarkably picturesque remains of the old bridge, covered with tangled ivy and seedlings, above which the Castle looms up in stately grandeur. (*See Illustration No. 1.*)

The Upper Road, along which the tramway is laid, leads through Emscote, the original name of which was Edulfescote, or the cottage of

Edulfus; it was subsequently corrupted into Edelmescote, which by contraction became Emscote. On the left, just before reaching the Portobello Bridge, is the old Manor House, a gabled building of the Jacobean period, containing traces of a much older building, now extensively modernised. The bridge over the river, named Portobello, which was reconstructed in 1892, was originally built in 1831 to replace a beautiful old narrow Gothic bridge of eight arches, which stood higher up the stream and very much resembled Stare Bridge. About a quarter of a mile lower down the river is the Stone Aqueduct bridge of three arches, constructed 1796-1799, to convey the waters of the canal across the Avon, and which in its time was looked upon as a wonderful achievement. Resuming our way, we pass further along on the right, near the Canal, the church of All Saints, consecrated in 1861, and soon afterwards, passing through the suburb of Coten End, we arrive at Smith Street, at the foot of which is the building known as St. John's Hospital, originally founded in the reign of Henry II. by William de Newburgh, Earl of Warwick, "for entertainment and reception of strangers and travellers, as well as those that were poor and infirm." Absurd statements are made regarding secret passages alleged to exist from the house, and which in reality are only ancient drains. Prior to the Dissolution, the income of the hospital appears to have been diverted to other purposes, and in 1583 the site was granted by Queen Elizabeth to Anthony Stoughton, "in consideration of his good and faithful service, as well to her as to King Henry VIII. her father, King Edward VI. her brother, and Queen Mary her sister." The present house was completed about 1626 by his grandson, Anthony, whose son, Nathaniel, erected the iron railings and the gates, and in right of his wife, placed the leaden goats, representing the arms of the Thorold family, of Lincolnshire, on the piers of the carriage entrance; neither of these goats now remains. The building is a large and

handsome stone mansion, having two wings, with transomed bay windows of large dimensions, and an ample porch in the centre, each surmounted by an open carved parapet. The front have five gables, three circular in shape and two straight, the three over the porch and bay windows being originally ornamented with ogee sweeps and scrolls; the gable over the porch was, however, blown down in a gale, breaking the parapet in its fall, and has been brought back to its original shape. The entire front of the building has been restored to its former appearance. All the windows closed at the time of the window tax have been re-opened. The interior was restored in 1908. On the first floor is the entrance hall, leading on the left to a reception room, oak panelled at the south end, and having a stone chimney piece surmounted by an oak panel. A small adjoining room has been opened up, and the original doorway, leading into the grounds, has also been restored. To the right of the entrance hall are two rooms, originally supposed to have formed one. The hall contains a good Jacobean oak staircase, leading up to four rooms *en suite*. In one (the dining hall) two of the walls are hung with ancient tapestry, on one are the words, "In hoc signo vinces." These rooms are oak pannelled or oak wainscoted. The top storey consists of a large room about 30ft. long, the roof is oak beamed, and there are ten principals, each in its original position. At the ends of the room are two oval windows. At a somewhat lower elevation there are two wings, consisting of three rooms on the right, and two on the left. In one of the former is an oak stoup bearing the date 1626 and "A.S.," the Stoughton initials.

Smith Street, up which we now proceed, was in mediæval times the residence of the local Jews. At the top of it, on the right, is East Gate House, the birthplace, in 1775, of Walter Savage Landor, the poet, now occupied by the King's High School for Girls. The old town proper, which we have now reached, stands on a rocky hill rising from east to west, the south

side of it being bordered by the river Avon. It was anciently surrounded by a wall in which there were four gates, named respectively after the points of the compass which they faced. The East Gate is surmounted by the Chapel of St. Peter, built in the reign of Henry VI. to replace a chapel of the same name, which formerly stood in the middle of the town, and was pulled down. The Chapel was, during a part of the last century, used as a "Bablake" school, now absorbed by the King's School at Myton; both it and the gateway were ruthlessly restored in the year 1788. Branching off on the right hand side are the Butts, which, as the name denotes, were originally devoted to archery practice. To the left, on the top of the Castle Hill, are Oken's Almshouses, erected in 1696 on ground given by Nicholas Iffeler, in replacement of houses in Pebble Lane destroyed in the great fire of 1694. At the foot of the declivity is the Church of St. Nicholas, consisting of a tower and spire, a nave with aisles, and a chancel, standing on the site of an ancient church. The present building, which was completed in 1780, is, from an artistic point of view, a defective structure, but it has the merit of being one of the earliest attempts to revive the taste for Gothic architecture in this country. On the east wall of the vestry is a very interesting incised brass, representing the first vicar of the church in full Eucharistic vestments. In the north aisle is a handsome monument to George Stoughton, Esq., and his children, and in the south aisle and vestibule are monuments to other members of the same family, who formerly lived at St. John's, and were originally possessors of the Manor of Stoughton, near Guildford, from the time of King John. The Register of Births contains the following entry:—"1772, April 15, Olive, daughter of Robert & Anna Maria Willmot." This Olive was afterwards represented to have been secretly married to Henry, Duke of Cumberland, fifth son of Frederick, Prince of Wales, and brother of George III., and her descendants claimed rank as members of the Royal Family, until their

claims were, by a court of law, pronounced to be fraudulent and founded on fabricated documents.

THE CASTLE.

OPPOSITE to the church is the Gatehouse of the Castle, constructed in 1800, on the site of an Elizabethan house, which was demolished for the purpose, and which belonged to an old Warwick family. The former approaches to the Castle, of which there were two, were situated, one on the north, at the bottom of Castle Street, and the other on the south, at the bottom of Mill Street, where traces of the entrances are still visible. The present entrance consists of a plain embattled gateway, leading to a picturesque winding roadway, cut, for upwards of a hundred yards, through the solid rock, and overhung with shrubs, creepers, and trees. This roadway conducts to the outer court, termed the Vineyard, where a grand view of the outer walls suddenly bursts upon the visitor, the main features of which are Guy's Tower on the right, the Gateway in the middle, and Cæsar's Tower on the left. (*See Illustration No. 2.*)

Guy's Tower, so named in honour of the redoubtable warrior, was built by the second Thomas de Beauchamp in the reign of Richard II., being completed in 1394. It is twelve-sided, 30ft. in diameter at the base, with walls 10ft. thick, and rises to a height of 128ft.

Cæsar's Tower (*see Illustration No. 3*), erected between 1350 and 1370, by the first Thomas de Beauchamp, is a marvel of constructive skill. It was at one time termed the Poitiers Tower, because it was said that some of the prisoners from the battle of Poitiers were confined in it in 1356. It is an irregular polygon, 147 feet in height, containing four storeys, each with a groined roof, and is crowned by a boldly projecting machicolation. The part facing outwards forms three segments of a circle, the



CÆSAR'S TOWER, WARWICK CASTLE.

Illustration No. 3.

general construction being such as to constitute it a fortress of the most formidable character. It is built on the solid rock, and was, therefore, impervious to the miner. The loopholes throughout are most scientifically contrived, not being cut in the centre of the merlons in each instance, but being pierced in positions commanding the most advantageous situations, and being made available either for the long or cross bow. The lower edges of the loopholes are also sloped to the exact angle requisite to clear the gallery below. The arches were securely protected by wooden screens, termed mantlets, and by leather curtains, as well as by the roofs above them. The sloping base of the tower constituted another formidable medium for launching missiles against the enemy, being so constructed that a stone or metal projectile launched from the machicolation above, would rebound with a point blank aim into the breasts of the attacking force beneath.

The Gateway, constructed in the 14th century, was in ancient times approached by

Gateway a drawbridge, which formerly
and spanned the moat, but it is now
Barbican. replaced by a stone arch. On the
inner side of this is the Barbican,
projecting some 50ft. from the wall, and rising
two storeys in height above the archway. It is
flanked by two octagon turrets, loopholed for
the purpose of defending the bridge and its ap-
proaches. Within the drawbridge is a port-
cullis, and behind the portcullis are four holes
overhead, through which blazing pitch, hot
lead, or other scarifying compounds could be
poured on the heads of the assailants. Beyond
the portcullis again were the doors. Passing
through the archway, we find ourselves in a
small court, 24ft. long by 11ft. wide, to which,
if the assailants penetrated, they would find
themselves entirely at the mercy of the defen-
ders above. From a gallery over the archway,
on the inner side of the Barbican, and from
the walls and towers on all sides a murderous
discharge of missiles could be maintained, the

slope of the ground upwards being an additional disadvantage to the assailants. At the upper end of this court is the Gatehouse, with a groined archway, which was again defended by a portcullis, loopholes, and doors, like the Barbican. It is flanked by towers, the summits of which are connected by a bridge, enabling the defenders to concentrate the largest amount of destructive power on the court beneath. The outer portcullis is worked by a windlass, which still exists in the lower chamber of the south-east turret.

Entering the spacious Inner Court, which is nearly two acres in extent, and clothed in the centre with dainty greensward, the picturesque and stately conformation of the Castle attracts the eye. In front stands the Mound or Keep, studied with trees and shrubs, and crossed by the fortifications, in which the Northern Tower forms a prominent object. On the right, connected by walls of enormous strength, are two incomplete towers, termed the Bear and Clarence Towers, the former begun by Richard III., and the latter probably by his brother, George, Duke of Clarence. On the left extending to the Hill Tower at the base of the mound, is the family mansion, altered and enlarged at various times since it was first built, but with so much skill as to be still wonderfully in keeping with the general aspect of the Castle.

A Fortress is said to have existed here in Roman times, and Ethelfleda, daughter of Alfred the Great, is stated to have erected a keep or dungeon on the mound in the year 915, and this is again averred to have been enlarged by Turchil, Earl of Warwick, in the time of the Conqueror. No traces of Saxon or Roman work are, however, discoverable in the present fabric, the earliest parts of which, comprising the Great Hall, with its turret stairs, the second turret nearest the State Bedroom, and the Spy Tower with the Chapel, were probably erected towards the end of the 13th, or beginning of the 14th century. The whole of these apartments rest on



WARWICK CASTLE FROM THE OUTER COURT.

Illustration No. 2.

a series of groined arches, supported by massive piers. The Entrance Porch and the adjoining Dining Room, with the rooms over it in front of the Great Hall, were added by Francis, first Earl of Warwick, about 1770. The rooms at the western end, comprising the State Bedroom and Boudoir, and those adjoining the eastern end of the Great Hall, were in all probability built about 1605 by Sir Fulke Greville, who, at the same time, effected considerable alterations in other parts of the Castle. Judged by the evidence of a flight of steps, which formerly led to the basement, the level of the courtyard seems to have risen eighteen inches since the construction of the Great Hall.

Taking the rooms and passages in the order they are shown by the courteous

Chapel commissioners we first enter the
Passage. Chapel Passage, where the pictures are: "Mother of Rubens"

(Rubens); "Sarah, Countess of Warwick (1785-1851), wife of Henry Richard, 3rd Earl" (Sir G. Hayter). Here are also a cleverly executed Wood Carving of the "Battle of the Amazons," after the painting by Rubens, in the Old Pinakothek at Munich (carvings by G. Gibbons); "Mrs. Siddons" (Sir Joshua Reynolds); "Countess of Warwick" (Sir Godfrey Kneller) (1700); "Sir Philip Sidney" (artist unknown); "Sir Fulke Greville" (artist unknown); "Oliver Cromwell" (Walker); and "Shakespeare" (artist unknown).

The Chapel contains a window of old painted glass, presented by the Earl of Exeter

Chapel. in 1759; in the west window is a headless Statuette of a Palmer, supposed by the late Mr. M. H. Bloxham (the eminent antiquarian) to represent Guy, Earl of Warwick, in pilgrim's garb of the 14th century. The picture on the North Wall is "The Assumption" (Raphael).

The Compass Room is a small polygonal antechamber, communicating with the

Compass Gilt Room. The principal window
Room. contains painted Flemish glass of considerable merit. Pictures:

"Edward VI." (School of Holbein); on the

West Wall: "Head of an Old Man" (School of Rubens); "Landscape" (Salvator Rosa); "Portrait of a Lady" (Dutch School); "Catherine, wife of Robert, second Lord Brooke, and eldest daughter of Francis, fourth Earl of Bedford"; "Maximilian I., Emperor of Germany (1459-1519), and his Sister" (Lucas Cranach). On the East Wall: "A Seapiece" (Willem van de Velde, the younger); "Small Portrait of a Woman" (Dutch School); "Bacchanalian Group" (Rubens); "A Saint"; "Head of an Old Man" (Rubens); "Small Coast Scene" (Willem van de Velde, the younger); "St. Peter in Prison" and "His Release" (Peter Kneef). Here also is a very handsome table of Lavoro di Commesso, inlaid with flower patterns, and formerly belonging to Queen Marie Antoinette (1755-1793).

The Armoury Passage, which lies between the Boudoir and the Compass Room, **Armoury Passage.** comprises a narrow corridor at the back of the Gilt Room, State Bedroom, and Boudoir. The objects of interest here are a Cast of "Oliver Cromwell's Face after Death"; a fine collection of Mediæval Arms, comprising battle-axes, cross-bows, calivers, pikes, arquebuses, daggers, swords, etc.; a suit of Chain Mail, a Turkish Beheading Knife, a Revolving Gun from which Mr. Colt took the idea of his revolver, and an intricate Lock of exquisite workmanship from a convent.

The Boudoir, which is 23½ft. long by 13ft. wide, is a tasteful room. It stands at the **Boudoir.** end of the State Apartments, and affords charming views from its windows. At the west end, a magnificent cedar spreads out its gigantic branches in mute assertion of its claims to admiration, and to the right of it a circular path winds its way gracefully through trees and shrubs up the sides of the ivy-covered mound.

The pictures on the East Wall: "Henry VIII." (1491-1547), (knee-piece), (Hans Holbein, the younger), a characteristic portrait of great

power and vivid delineation, probably painted about 1540; "Barbara Villiers, Duchess of Cleveland" (died 1709) (Lely); "Boar Hunt" (Rubens); "A Duel" (Huchtenburgh, or possibly Woverman); "William Russell, first Duke of Bedford" (died 1700); "St. Stephen" (Lorenzo di Credi); "St. John" (Lorenzo di Credi); "Two pictures of Saints" (Andrea del Sarto); "Anne, first Duchess of Bedford, daughter and sole heiress of Robert Carr, Earl of Somerset"; "Pieta, or Dead Christ" (L. Caracci); "A Reformer" (Uiles Coverdale?) (Willem van Mieris); "Francis, second Earl of Bedford (1528-1585), father of Anne, third wife of Ambrose Dudley, Earl of Warwick," "Old Woman Eating Pottage by Lamplight" (Gerhard Dou); "Card Players" (Teniers the younger). On South Wall: "One of the Beauties of the Court of Charles II." (Lely); "Henry IV. of France" (1553-1610), in plain black dress (small full-length copy), (W. Patoun); "Head of Henry VIII. when a boy" (Van Dyck); "A Daughter of Robert, fourth Lord Brooke"; "St. Sebastian" (Van Dyck). On the West Wall: "Mrs. Digby dressed as an Abbess"; "Head of St. Jerome" (Rubens); "One of the Beauties of the Court of Charles II." (Lely); "Madonna and Child" (Baroccio). On North Wall: "Anne Boleyn" (1507-1536) (small half length), (Hans Holbein, the younger); "Mary Boleyn" (Holbein's School); "Sketches of the Four Evangelists" (Rubens); "Two Landscapes" (Salvator Rosa). This room also contains a curious and highly-finished Clock, with the twelve principal events in the Life of the Saviour, enamelled in silver, an inlaid Florentine Cabinet, some inlaid Tables, a valuable "Bust of Charles I.," attributed to Bernini, and a Venetian Mirror.

The State Bedroom is 24ft. square. From the windows of this room the views in each direction are lovely in the extreme. Higher up the river, the cascade rippling over the weir amidst picturesque surroundings serves to animate the sylvan beauties of the scene, while beneath the windows, the vast cedar trees spread

out their feathery foliage in unruffled and tranquil magnificence. In front the twin streams of the Avon wind gracefully along, glittering among old elm trees. The Bed is of salmon-coloured damask, with coverlids and counterpanes of satin, richly embroidered with crimson velvet. This, with the furniture in this room, was presented to George, second Earl of Warwick, by George III., and formerly belonged to Queen Anne. The walls are covered with fine Brussels Tapestry, manufactured in 1604, and illustrating a garden attached to some mediæval palace, probably the Park at Brussels. The chimneypiece, executed by Westmacott, is of white marble and verd antique. The room also contains a splendid Buhl Wardrobe, a Marquetrie Cabinet, a Table inlaid with copper, brass, and steel, and, in the window a Travelling Trunk, covered with leather, formerly belonging to Queen Anne, and bearing her initials, A.R., surmounted by a crown. Pictures: "Queen Anne (1665-1714), in a brocade dress with the collar and jewel of the Order of the Garter" (Kneller); "Duke of Gloucester, son of Queen Anne" (School of Lely); "Prince George of Denmark" (School of Lely).

The Gilt or Green Drawing Room is 29½ft. long by 24ft. broad, and is noticeable for the graceful ornamentation of the walls, cornices, and ceiling. The pictures, etc., are: "Three oval portraits over the doors in panels of "Francis" (died 1643), "Robert" (died 1676), and "Fulke" (died 1710), sons of Robert, second Lord Brooke (killed 1643), who followed him in succession. On the East Wall: "Algernon Percy, tenth Earl of Northumberland," in armour (half length) (died 1668) (Dobson); "Earl of Strafford," in armour (half length) (1593-1641) (Van Dyck); "A Warrior," in black velvet doublet with wide sleeves (Moroni—a splendid example of this master); "George, second Marquis of Huntley" (beheaded 1649) (School of Van Dyck); "Charles I.," in a slashed robe and lace collar (School of Van Dyck); "Lord William Russell," in armour,

with a red scarf and baton (School of Van Dyck); "Strafford when a Young Man" (Hanneman). On the West Wall: "Queen Henrietta Maria" (copied from Van Dyck); "Sarah, Lady Brooke" (Lely); "Ignatius Loyola" (1491-1556) (founder of the Order of Jesuits, full length) (Rubens). This splendid example of the great Flemish painter was painted for the Jesuits' College at Antwerp, and brought to England at the time of the French Revolution, when it was bought by George, second Earl of Warwick. "Robert Bertie, first Earl of Lindsey" (1582-1642) (Cornelius Janssens). The Earl commanded the Royal forces at Edge Hill, where he was wounded and taken prisoner, dying while being conveyed from the field of battle to Warwick Castle. "Earl of Cambridge" (unknown); "Machiavelli" (Hanneman); "The Cavalier Officer" (Van Dyck). North Wall: "Marquis D'Avila" (Van Dyck); "William, seventh Lord Brooke" (1694-1727), (Dahl); "Mary, Lady Brooke" (Dahl); "Portrait of William of Orange" (School of Van Dyck); "Prince Rupert" (half length) (1619-1682), (Van Dyck). Inlaid Tables, including an exquisite Table, in pietra dura, from the Grimani palace at Venice. The surface is composed of hard and precious stones such as agate, cornelian, chalcedony, jasper, and lapis lazuli, inlaid on a slab of marble, the arms of the Grimani family ensigned with badges representing the honours they attained appear on shields at each corner. A door in the wainscot masks a secret descending staircase.

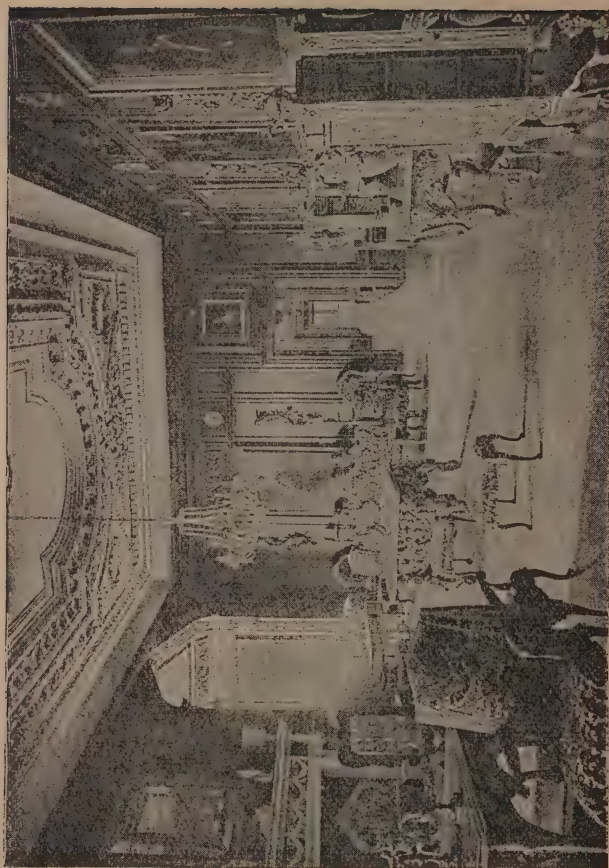
The Cedar Drawing Room (*see Illustration No. 4*) is so styled from its being panelled and bordered with cedar wood, **Cedar** and bordered with cedar wood, **Drawing** elaborately carved. It is 47ft. long **Room.** by 25ft. broad, and contains some of the best examples of Van Dyck. On the East Wall: "Prince Maurice" (School of Van Dyck). On the North Wall: "Robert Rich, second Earl of Warwick" (died 1658) (Old Stone); "Charles I." (1600-1649) (half length) (Van Dyck); "Queen Henrietta Maria" (1609-1669) (full length) (the bust by Van Dyck, the

rest of the picture completed by Sir Joshua Reynolds); "James Graham, first Marquis of Montrose" (1612-1650) (Van Dyck); "Duke of Newcastle" (copied from Van Dyck). On the West Wall: "Beatrice Cosantia, Princess di Santa Croce" (Van Dyck); "Two Beauties of the Court of Charles II." (one over each door; Nell Gwynn over East door) (Lely). In the centre of the room is a fine Florentine Mosaic Table. On each side of the fire-place are Busts of Henry Richard, third Earl of Warwick (1779-1853), by Nollekens. The room also contains a Bust of Proserpine by Hiram Power, a Bust from the Minerva Medica, or Pallas Giustiniani in the Braccio Nuovo of the Vatican, a pair of sea green Oriental Vases, and a pair of Celadonite Japanese Vases of great worth, "The Baptism of St. John" painted on the roof of amethyst, Buhl Tables, a beautiful Ebony Casket, and a charming Statuette of Venus modelled in wax, by John of Bologna.

The Red Drawing Room, the wainscoted paneling of which is of a deep red colour, with gilt moulding, is a handsome saloon, 30ft. by 19½ft., the ceiling being picked out in white and gold.

The windows were apparently constructed in the time of Charles II. It contains the following portraits:—On the West Wall: "Ambrogio, Marchese di Spinola," in half armour with ruff (Rubens); "St. Peter" (School of Rubens); "Duke of Alva" (School of Van Dyck); "Rhykeart" (Van Dyck); "Gondamar" (Velasquez); "Children of George Villiers, 1st Duke of Buckingham" (School of Van Dyck). There are also handsome cabinets of Famille Rose porcelain. Beneath the portrait of Ambrogio is a very fine Cabinet of tortoise-shell and ebony, inlaid with ivory, formerly belonging to the Spinola family. Over the mantle-piece is a splendid Buhl clock.

The Great Hall (*see Illustration No. 5*) is approached from the Court Yard by a modern porch, leading to a doorway at the top of a flight of stone steps. It and some of the adjoining private apartments were, unhappily, gutted by a disas-



trous fire, which broke out on Sunday, December 3rd, 1871; they have since been restored under the supervision of Mr. Slavin. Prior to the fire, the roof, which was formed of richly carved oak, constructed about 1830, was several feet lower; the fire led to the discovery of the clerestory windows, opening into the passage cut through the solid wall on the south side, which is 10ft. in thickness, and the new roof was consequently placed above them. In ancient times, there can be no doubt that chambers existed over the hall. They were lighted by the clerestory windows, and access to them was gained by the adjoining octagonal turret. The dais and fireplace were at the west end, vestiges of the latter having been discovered in 1871, and the chimney being still visible in the south-west angle. At the east end are two blocked-up doorways, that in the centre, in early times, led to the Kitchen, and that in the south side to the Pantry, the present entrance to the Private Apartments being the doorway to the Buttery. The hall is 62ft. long, 35ft. broad, and nearly 40ft. high. It is lighted by three large recessed windows of modern construction, and is panelled with oak to a height of nearly 9ft. From these windows lovely views of the Avon and Castle Bridge, together with the surrounding landscape, are obtained. The floor is composed of red and white marble in lozenge-shaped pieces, brought from the neighbourhood of Verona, and the fine hooded mantle-piece of carved stone, which replaces the one destroyed in the fire, came from Rome. The length of the suite of apartments visible from the hall is 330ft. In the recess of the right window is a remarkably fine cauldron of bell metal, popularly, though erroneously, styled Guy's Porridge Pot. It holds about 120 gallons, and is in reality a garrison cooking pot, used for seething flesh rations. It was probably originally made for Sir John Talbot, of Swanington, who died in 1365, as there is an old couplet relating to it quoted in Nichols's "History of Leicestershire," which runs thus:—

"There's nothing left of Talbot's name

But Talbot's pot and Talbot's lane."

It possibly came to Warwick Castle through the

marriage of Margaret, daughter of Richard de Beauchamp, with John Talbot, Earl of Shrewsbury, from whom descended the Dudleys, Viscounts Lisle, afterwards Earls of Warwick. Notwithstanding that the existence of the "redoubtable Guy" must be relegated to the region of myths, a suit of armour seems to have been appropriated to him at a comparatively early period, as in the reign of Henry VIII., William Hoggesson, one of the Yeomen of the King's Buttery, was granted the custody of the sword, with a fee of 2d. per diem. In 1656, however, Dugdale expresses an opinion that the armour and accoutrements are of a later period than the era of the hero, and since that date the identity of the reputed relics has no doubt become more confused, as in recent times they appear to have been thus composed:—His helm consists of a bascinet or headpiece of the era of Edward III.; his breastplate, of a Hungarian pavois or shield of the time of Henry VII.; his backplate, of a vizored wall shield of the reign of James I.; his walking staff, of the shaft of an early tilting lance; his sword is a two-handed weapon, 5ft. 6in. long, of the period of Henry VIII. His horse armour consisting of a large chamfron or headpiece, a poitrel, to cover the breast of the horse, and a croupière, to protect its flanks, is all of the time of Henry VI. Fair Phyllis's Slippers are a pair of pointed slippered stirrups, of iron of the reign of Henry VI., and the fork accompanying the "porridge pot" is a military fork of the time of Henry VIII. Prior to the Commonwealth, the body armour of Guy seems to have been kept at Kenilworth Castle, and his horse armour and weapons at Warwick. The body armour was probably removed to Warwick at the time of the dismantlement of Kenilworth Castle. A rib of the Dun Cow still preserved in Cæsar's Tower proves on examination to be a rib of a whale.

The Hall contains an interesting collection of arms and armour, including "A Knight in German Fluted Armour, on a horse in English Armour of the 15th Century"; "A fine Tilting Suit, with Double Plates"; "Suit of the Son of Robert Dudley, Earl of Leicester"; "Suit of



GREAT HALL, WARWICK CASTLE.

Illustration No. 5.

James Graham, first Marquis of Montrose"; "Breastplate and Morion of Lord Brooke," killed at the Siege of Lichfield, 1643, the Buff Coat being modern; "Helmet of a Crusader"; and a richly carved Oak Bench, beautifully undercut; "Helmet of Oliver Cromwell, and another Puritan Helmet"; "A Square Painted Shield of the reign of Edward IV."; "Several Scotch Claymores"; "A Puritan Helmet"; "A Headman's Mask"; "Elk's Heads (extinct) dug from Irish bogs"; "A Swivel Arquebuse," taken from a French Privateer off the west coast of Ireland, in the 18th century; "An Italian Trouseau Chest"; "Two Buhl Tables"; "Two fine samples of Tapestry mounted as screens"; a "Bust of the Black Prince" (1330-1376), by Chantry, and an "English Oak Dower Chest, originally belonging to Izaak Walton and Rachel Floyd, m. 1627," are also preserved there.

It seems almost certain that this hall witnessed, in June, 1312, the grim and impressive trial by torchlight of Piers Gaveston, when the Earls of Lancaster, Gloucester, Hertford, Arundel, Warwick, and others, imposed sentence of death on the once haughty and insolent favourite of Edward II., who cowered before them with vain entreaties for his worthless life. From the centre window, the view looking up the river, which flows at a depth of 100ft. below, is replete with charms. Immediately above are the ruins of the Old Mill, bounded on the right by the timber framework and the buttress wall of the wheel, beyond which the Avon, gliding swiftly over the weir, churns up its pale amber waters into creaming eddies, which speed gaily away to yield up their ephemeral existence. Higher up, the old bridge, with its ruined arches covered with ivy and tangled plants, throws its shadows into the placid water picturesquely intensified by a background of tall Scotch firs, ivied to their topmost branches. Beyond this, the noble arch of the bridge above serves as a framework to complete an unspeakably beautiful picture.

The Great Dining Room was built by Francis, first Earl of Warwick (1719-1773), about the year 1770; it is gorgeous in carving and gilding in the taste of that period, and is lighted by a Genoese crystal chandelier. In this room is located the "Large Equestrian Portrait of Charles I." (Van Dyck). There are similar pictures in the Van Dyck Room at Windsor Castle, in the second Presence Chamber at Hampton Court, and in the Hall of the Middle Temple, London, and there is also a replica at Bilton Hall. The equestrian portrait of the King, by Van Dyck, now in the National Gallery, was purchased in 1885 for £17,500. "Lions" (Rubens); "Augusta of Saxe-Coburg, Princess of Wales (1719-1772), with the Infant Prince, afterwards George III.," (Philips); "Frederick Louis, Prince of Wales" (1707-1751) (Richardson); Antique Busts of Augustus Cæsar and Scipio Africanus.

1465" date given on plan in Sainsbury's pt.

The grounds adjoining the Castle are replete with sylvan beauty, and contain cedars of Lebanon famed for their size and age.

The Grounds. Two of the finest were destroyed in the great wind storm of March 24th, 1895.

A descent of eight steps from the Inner Court leads to the doorway and the lower stage of Cæsar's Tower, now closed to the public, and from this, sixteen more conduct to the floor of the Dungeon, which is four or five feet below the general basement. It is a strong stone-vaulted chamber, 17ft. 4in. long, 13ft. 3in. wide, and 14ft. 6in. high. The roof is groined in two bays. On the south side is a plain semi-circular headed opening, admitting a light from a deeply splayed window, 6in. wide, on the exterior. On the south side also is a passage, separated from the Prison by iron bars, so as to prevent access. On the walls near the window and door are rudely scratched letters, drawings of bows, crucifixes,

escutcheons, &c., now nearly obliterated by damp, and the following inscriptions:—

MASTER: Iohn: SMYTH: GVNER: TO: HIS:
MAIESTYE: HIGHNES: WAS: A PRISNER IN THE
PLACE: AND LAY HERE: FROM 1642 TELL th

WILLIAM SIDDATE ROT THIS SAME
AND yf MY PEN HAD Bin BETTER FOR
HIS SAKE I WOVLd HAVE MENDd
EVERRI LETTER

Master 1642. 3 4 5

Iohn: SMYTH GVNER to H.

MAIESTYS: HIGHNES WAS

A PRISNER IN THIS PLACE

IN: THE YEARE of ovr L

ord 1642: 3 4 5

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Guy's Tower contains five floors, each floor having a groined roof, and being sub-divided into one large and two small rooms, the sides of which are pierced with numerous loopholes, commanding in various directions the curtains which the tower was intended to protect. A staircase of 133 steps leads to the summit, which is crowned

by a machicolated parapet. The vault beneath has been constructed of great strength, apparently for the purpose of supporting on the roof some ponderous and powerful engine, calculated to annihilate anything which could be brought against it. The details of the Castle can best be observed from this tower, and it commands a fine view of the surrounding country, extending for many miles. The second floor chamber, now used as a Muniment Room, was the place of confinement of the Earl of Lindsey, who, with his father, was taken prisoner at the Battle of Edge Hill.

We pass out of the Inner Court by a gateway in the north wall, evidently loopholed for artillery. It contains a portcullis, and was begun and half finished by King Richard III. Between the two Towers, named respectively the Bear and the Clarence, a rectangular space measuring about 60ft. by 30ft. was devoted to a Bear Court. Crossing the Moat by a stone bridge which replaces the ancient drawbridge, a short walk brings us to the Greenhouse, built expressly to contain and exhibit the noble proportions of the celebrated "Warwick Vase," one of the finest remains of Grecian art, which was purchased by George, second Earl of Warwick, from his uncle, Sir William Hamilton (1730-1803). The inscription on the pedestal informs us that "this monument of ancient art and Roman splendour was dug out of the ruins of the Tiburtine Villa, the favourite retreat of Hadrian Augustus, that it was restored by the order of Sir William Hamilton, ambassador from George III., King of Great Britain, to Ferdinand IV., King of Sicily, who sent it home, and was by him dedicated to the ancestral (or national) genius of liberal arts in 1774." The vase was found in 1770, during excavations carried on in the bed of a small lake, called Pantanello, overlooking the Vale of Tempe, near Tivoli, sixteen miles from Rome. How it came there is not known. Hadrian's Villa was occupied by the Ostro-Gothic King, Totila, 540 A.D., when he laid siege to Rome, and the vase may have been cast into the lake to save it from

the invaders. The villa was finished about 138 A.D., but this work is of an earlier date, and is attributed to Lysippus, of Sicyon, a Greek artist of the close of the 4th century B.C., when the beautiful or elegant style began to replace the noble severity of Phidias and his school. The vase is of white marble, and is circular in form. It is 5ft. 6in. high and 5ft. 8in. in diameter at the lip, and is placed on a square pedestal of modern construction. The handles are formed of pairs of vine stems, the smaller branches of which twine round the upper lip, and with drooping bunches of grapes, form a symmetrical freeze. The lower rim is covered by two tiger or panther skins, of which the heads and the forepaws adorn the sides of the vase, while the hind legs interlace and hang down between the handles. Arranged along the tiger skins are several heads, all except one being those of Sileni, or male attendants of Bacchus, and the single exception being a female head, probably that of a Bacchante or Faun. Between the heads are thyrsi or bacchi staves twined round with ivy and vine shoots and litui, or augural wands, used in taking omens. The uses of the vase, which holds 163 gallons, have been the theme of speculation. Many suppose it to have been a vessel designed to contain wine, mixed with water, and intended for the centre of a chamber devoted to festive uses, but it was more probably constructed solely for decorative purposes, and may have formed the ornament of a temple of Bacchus.

The Park attached to the Castle comprises an area of 702 acres, or somewhat more than a square mile, of which about 36 acres are laid out or included in ornamental grounds which form a most attractive feature. These grounds were commenced by Sir Fulke Greville, and were largely improved by George, second Earl of Warwick (1746-1816). This nobleman planted trees to the value of nearly £100,000, and expended considerable sums in augmenting the attractions of the Castle. He constructed a new approach to it through the solid rock, built walls round the court and pleasure gardens, and erected the

greenhouse, in which he placed the celebrated vase. He also formed an ornamental lake nearly a mile long and from 300ft. to 400ft. broad, built the handsome stone bridge over the Avon, which he presented to the town, and largely increased the collection of pictures with purchases of valuable works by Rubens, Van Dyck, and other painters.

According to tradition, there was a fortress here in Roman times, which may have been one of the forts established by Agricola, A.D. 79, and mentioned by Tacitus. The ancient name of the town, "Waring wic," or the village

of the Waring tribe, is, however, of Saxon origin. About 447, Saint Dubričius established his episcopal seat at All Saints' Church, within the Castle walls. In 1125, this church was united to that of St. Mary, in the town, and no trace of it remains. In the year 915 Ethelfleda, daughter of Alfred the Great, "made a strong fortification here, called the Doungeon, upon a hill of earth artificially raised, near the river side, on the west part of the Castle." The fortifications are said to have been enlarged and strengthened by Turohil, Earl of Warwick, in the time of the Conqueror. In the reign of Stephen, Gundreda, Countess of Warwick, widow of Roger de Newburgh, expelled the King's soldiers, and delivered the Castle to Henry, Duke of Normandy, afterwards Henry II. In 1264, William Mauduit, Earl of Warwick, who had espoused the King's cause against the Barons, was surprised here by an expedition under the command of Sir John Giffard, governor of Kenilworth Castle, in the interests of the rebels. The Earl and Countess were carried off prisoners to Kenilworth, and the walls, with the exception of the towers, were beaten down. In 1266, Henry III. made the place his headquarters while his army was being recruited for the famous siege of Kenilworth. Some rebuilding must have taken place in the reign of Edward II., as Guy de Beauchamp brought Gaveston here a prisoner in 1312. On the death of Guy de Beauchamp, in 1315, Hugh le Despenser, the

royal favourite, obtained the custody of the Castle and entertained Edward II. in February, 1326. In the reign of Edward III., Thomas de Beauchamp rebuilt the "outer walls with divers towers"; this did not include Guy's Tower, which was the work of his second son and successor, also named Thomas, at a cost of £395 5s. 2d. Henry V came here, in 1417, as the guest of Richard de Beauchamp. Richard Neville, the stout Earl of Warwick, the Kingmaker, who acquired the Castle in right of his wife, Anne, the heiress of the Beauchamps, brought Edward IV. here as a prisoner in 1469, after capturing him in his camp at Wolvey, in the north-eastern part of the county, and subsequently carried him to his Castle of Middleham. After the death of the King-maker, the Castle became the property of his son-in-law, George, Duke of Clarence, who purposed effecting great additions to the pile, but did not live to complete them. His wife, Isabel, died here in 1476. Richard III. stayed here in August 1483, and again in August 1484. In the reign of Henry VIII. great pieces of rock underneath the Castle fell out, and the King incurred considerable cost in making new foundations. In the reign of Edward VI., the Castle was granted to the Dudley family, and, in the reign of Elizabeth, was held by Ambrose Dudley, who entertained the Queen here in 1572 and 1575. After the death of Ambrose, the Castle reverted to the Crown, and seems to have fallen into decay. In 1605, it was granted to Sir Fulke Greville by King James I., and is then described as being in a very ruinous state, the strongest and securest parts being made use of for a county jail. Sir Fulke expended £30,000 (Dugdale says £20,000, but the executors of Sir Fulke Greville set the amount down at £30,000, equivalent to over £300,000 in the present day), in repairing and adorning it, and appears to have added the eastern part adjoining the Great Hall, and the western portion, commencing with the State Bedroom. Here he was visited by James I. in 1617, 1619, 1621, and 1624. In the year 1642, Robert, Lord Brooke, Sir Fulke's successor, having joined the Parliamentary forces, the Castle sustained

a short seige from the Royalists, and was afterwards a stronghold of the Parliamentary party. The Earl of Lindsey died here after the Battle of Edge Hill, and several Royalist prisoners were confined here. In 1695 it was visited by William III., in 1819 by George IV., as Prince Regent, in 1839 by Queen Adelaide, and in 1858 by Queen Victoria, accompanied by the Prince Consort, on which occasion two young trees were planted by the royal visitors.

The Earldom of Warwick has been held by the following families:—

Henry de Newburgh, of Neubourg, near Evreux, in Normandy, younger son of Roger de Beaumont or Bellomont, Count of Meulan or Mellent, promoted to the Earldom of Warwick by William I.

De Newburgh, c. 1086-1242, succeeded by John Marshal, who married Margery, daughter of Henry de Newburgh, fifth Earl, and died immediately after.

Marshal, 1242, succeeded by John de Plessetis, who married Margery, widow of John Marshal, and heiress of Henry de Newburgh.

De Plessetis, 1243-1262, succeeded by William Mauduit, son of William Mauduit, who married Alice, daughter of Waleran de Newburgh, fourth Earl.

Mauduit, 1262-1267, succeeded by William de Beauchamp, who married Isabel, sister of William Mauduit, and daughter of Alice, daughter of Waleran de Newburgh.

De Beauchamp, 1267-1445, succeeded by Richard Nevill, who married Anne, fourth daughter of Richard de Beauchamp.

Nevill, 1445-1471, succeeded by George, Duke of Clarence, who married Isabel, elder daughter of Richard Nevill.

Plantagenet, 1471-1499. Edward, son and sole heir of the Duke of Clarence, was beheaded in 1499, and left no issue. Interval of 48 years, after which the title was conferred on John Dudley, descended from Margaret, eldest daughter of Richard de Beauchamp.

Dudley, 1547-1589. Ambrose Dudley, the last of this line, died in 1589 without issue. Interval of 29 years.

Rich, 1618-1759. In 1618 Robert, Baron Rich of Lees, was by James I. raised to the Earldom. This family was not, however, descended from the ancient house, and never possessed the estates; it became extinct in 1759, upon which Francis Greville, Earl Brooke, descended from Elizabeth, third daughter of Richard de Beauchamp, was created Earl of Warwick.

Greville, 1579—Sir Fulke Greville came into possession of the Castle in 1605. He was created Baron Brooke in 1621, and Francis, eighth Baron, was created Earl Brooke in 1746.

THE TOWN OF WARWICK.

PROCEEDING along Castle Hill, we arrive at Jury Street—so called from a house in which the juries were in former times impanelled. On the right at No. 37, and on the left at No. 14, are handsome half-timbered houses; that on the right was restored about the year 1850, that on the left was in bygone times a residence of an ancient county family named Archer, ennobled as Barons of Umberslade in 1747, and who became extinct in the male line in 1778. At the corner of Castle Street is the Court House, built in 1730 for the use of the Corporation. It contains the curious old chest of Thomas Oken and well-executed portraits, by artists unknown, of Henry VIII., and Dr. and Mrs. Johnson, charitable benefactors of the town, who formerly lived at East Gate House, and lie buried in St. Mary's Church. Towards the bottom of Castle Street, facing in the direction of Church Street, is the picturesque half-timbered dwelling of Thomas Oken, a native of Warwick, who died in 1573, and bequeathed all his wealth for the benefit of the town. In the space between Castle Street and Church Street stood anciently "a right goodly cross," termed High Cross, which was demolished in 1642.

At the top of Church Street is St. Mary's Church, which occupies the site of a very **St. Mary's** early church, dating from Saxon **Church.** times (*see Illustration No. 6*). This Church was, in the reign of Henry I., either very much enlarged or rebuilt by Roger

de Newburgh, and made Collegiate, the Church of All Saints, in the Castle being incorporated with it. Thomas de Beauchamp commenced the re-erection of the choir in the reign of Edward III., and his son and successor, Thomas Beauchamp, completed the rebuilding of the whole church in 1394. On the 5th of September, 1694, a destructive fire broke out near the West Gate of the town, and eventually consumed the greater part of it. Many of the inhabitants removed their goods to the church as a place of safety, and it is said that some partially burnt articles among them set fire to the interior, as a result of which the tower, nave, and transepts were completely gutted, and their remains had to be pulled down, the eastern part only of the building being saved. Subscriptions were immediately organised for the relief of the sufferers, and for the rebuilding of the church, the latter work being entrusted to Sir William Wilson, who carried on the business of a builder at Sutton Coldfield. The church and tower, from their lofty and harmonious proportions, have, at the first glance, an imposing appearance, which, however, is unfortunately dispelled by a nearer inspection of the incongruous medley of classic and gothic details which the design embodies. Considerable alteration was commenced in February, 1896, when the organ and galleries were removed. The pews were also taken out, the floor laid with wood sets, and the nave seated with chairs, except the front seat on each side of the centre aisle, which was built for the Corporation. The church was re-opened for service on July 26th 1896. On October 14th, 1897, the pulpit, given by the Freemasons of Warwickshire, was dedicated. On July 22nd, 1898, a thanksgiving service was held, the sermon being preached by the Bishop of Worcester (the late Dr. J. J. S. Perowne). On the 25th of June, 1900, the west-end screen, erected to the memory of the late Vicar—the Rev. A. C. Irvine—was dedicated by Archdeacon Walters. The tower consists of three stages, the lowermost resting upon four arcades, one of which contains the entrance to the church, and the other three form an open porch to the street. In the second stage on the north, south,



ST. MARY'S CHURCH.

Illustration No. 6.

and west sides, are Latin inscriptions, referring to the foundation, destruction, and re-edification of the building. The highest stage is crowned by a semi-circular, gable-headed parapet, with crocketed pinnacles at each angle. The summit is reached by a staircase of 162 steps. The bells are ten in number, the first nine being cast between 1700 and 1710 by Abraham Rudhall, of Gloucester, and the tenth in 1814 by T. Mears, of London. The chimes, every three hours, play an air, which is changed daily. The airs are: On Sundays, "The Easter Hymn"; Mondays, "Home, Sweet Home"; Tuesdays, "Jenny Jones"; Wednesdays, "The Blue Bells of Scotland"; Thursdays, "There's nae Luck about the Hoose"; Fridays, "Life let us Cherish"; Saturdays, "Warwickshire Lads and Lasses." The following are the leading dimensions of the building:—Length, including choir, 180ft. 6 in.; breadth, 66ft. 4in.; length of choir, 77ft. 3in.; breadth, 27ft. 4in.; height of roof, 42ft. 6in.; height of tower to the top of battlements, 130ft.; to top of pinnacles, 174ft. The windows, of which there are four on either side of the church, are large but pitifully inartistic, having what have been appropriately termed "horse collar lights" in their heads. The parapet is decorated at intervals with inconsistent pagan symbols in the form of stone urns. The interiors of the nave, aisles, and transepts present no features of interest. The organ, which used to stand in the gallery, and was built by Schwarbick in 1717, has been removed, and an electrical organ, by Hope Jones, which cost £2,000, was first used in its place at the festival of the Choral Association of the Archdeaconry of Coventry, on September 16th, 1897. In an alabaster niche on the south side is a bust of Walter Savage Landor, the poet, who was born at Warwick 30th January, 1775, and died at Florence 17th September, 1864. In the north transept, on the east side next to the door, is a mural tablet, topped by a divided cartouche pediment, under which are incised brass effigies of Thomas Oken and Joan his wife. He is attired in a civic gown, faced with fur. She is in a high-bodied gown with a kind of scarf round the waist, and a plain cap on her

head. The inscription runs thus:—"Of your charyte giue thanks for the soules of Thomas Oken and Jone his wyff, on whose soules Jesus have m'cy, Jesus have m'cy, Amen. Remember ye charyte for the pore for ever. Ao dni, mccccclxxiii." Oken was a mercer in the town, born of poor parents. He acquired wealth through his industry, and left estates of considerable value for the endowment of educational and other local charities, particulars of which are set forth in an inscription added to this monument when it was re-erected. Against the north wall is a pretentious marble monument to Thomas Hewitt, who died 1737. It consists of a tablet between two three-quarter columns of the Doric order, topped by a divided compass pediment, with an urn and books in the division. On each side over the pediment is a mourning cherub. Next to this is a monument to William Johnston, M.D., who died 1725, and Anne his wife, who died 1733, and left her whole estate for the benefit of the local poor. Against the west wall is a marble monument, with a punning inscription in Latin, to Francis Holyoke and his family; in the south transept, against the east wall, is a marble monument to John Norton, deputy recorder of the borough, who died 1635. North of the entrance to the Beauchamp Chapel is a white marble slab, bearing the incised brass effigies of the second Thomas Beauchamp, Earl of Warwick, who died 1401, and Margaret his Countess, who died 1406. The Earl is in full armour, with his feet resting on a bear. The Countess is attired in a low-bodied gown, over which is a long mantle fastened at the breast. The head dress consists of a caul or cap, the hair falling in ringlets on each side down to the shoulders. At her feet is a dog, wearing a collar of bells round the neck. This brass was formerly fixed to the upper slab of a high tomb, which stood at the eastern end of the south aisle, and was destroyed in the great fire. Against the south wall is a large and handsome monument, without date, with an inscription to Henry Beaufoy, of Emscote, erected by his daughter, Martha, wife of Sir Samuel Garth, M.D. (1661-1719) (author of "The Dispensary" and of "The Epilogue to Addison's Cato") to re-

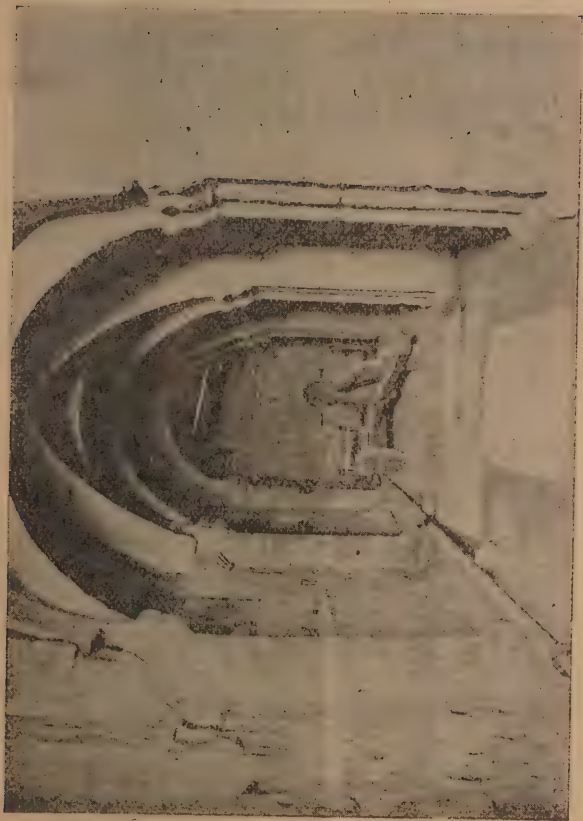
place one destroyed by fire. Against the west wall is a marble monument with a Latin inscription to William Viner, who died 1639, and was, for nearly forty years, steward to Fulke, fifth Lord Brooke.

The chancel or choir is stated to have been built by the second Thomas Beauchamp in 1392, but from the style of the **The Chancel or Choir.** east Window, and the panel work on the exterior of the east wall, it seems probable that these portions were altered by Richard Beauchamp, who built the adjoining chapel. The choir is lighted on each side by four four-centre arched windows of four lights, continued downwards in blank panel work. The east window is of the same design but larger, consisting of six lights, divided by a transom, and is filled with painted glass of good workmanship, representing scenes in the life of the Saviour, erected in memory of the Rev. John Boudier, Vicar, 1815-1872. On each side of the window are niches for statues. The roof is groined in four bays, in the centre of each of which is an octagonal panel, containing an angel bearing a shield with the arms of the Beauchamps. Flying ribs, springing from the spaces between the windows, contribute to the support of the roof in an unusual and elegant manner. On the south side, near the altar, are four sedilia in the form of recesses in the stonework; to the east of these is a piscina. On the north side of the altar is a richly groined recess, faced with three arches, which probably served as a "Holy Sepulchre" in Passion Week.

The handsome reredos of black and white marble, the centre panels of which represent the "Nativity," is modern, as also are the carved oak stalls. Nearly in the centre of the south side of the choir is a doorway leading into the corridor communicating with the Beauchamp Chapel. The perforated panels barred with iron, adjoining the doorway, light a dependency of this chapel. In the midst of the choir is a high tomb, bearing the recumbent effigies of the first Thomas Beauchamp, Earl of Warwick, founder of the choir, and of his Countess, Katherine, daughter of

Roger Mortimer, Earl of March, both of whom died in 1369. Round the tomb are thirty-six niches, containing figures supposed to represent connections of the house of Beauchamp. The panels beneath these niches contain small shields with coats of arms, now defaced. The Earl is clad in mixed armour of mail and plate, his feet resting upon a bear, while his right hand clasps that of his wife. The Countess wears a robe or gown, confined at the waist by a narrow girdle, studded with jewels, over which is a long mantle fastened in front. On her head is a deep reticulated head dress. Her feet rest on a lamb. The heads in each case rest on a cushion, supported by a small seated figure. In front of the altar are three small brass plates, in memory of Cecilia Puckering, who died 9th April, 1636, aged 13. One of these plates contains an anagram on her name "Mistress Cisseley Puckering. I sleep secure, "Christ's my King." Next to them is an incised brass inscribed to Thomas Rous, who died 9th September, 1645. On the north side of the Beauchamp tomb, between the doors of the vestry and the chapter house, is the grave of William Parr, Marquis of Northampton, brother of Queen Catherine Parr, who died at the Priory, October 28th, 1571, and was buried with all solemnity, at the cost of Queen Elizabeth, on the 5th December following. The reason for this delay is thus explained in the Black Book of Warwick:—"This Marquesse so decessid not the richest man in Englonde, nor of sufficient living to make his said lady any jointure. It was doubtid howe and by whom he should be buryed. Ffor the said lady had not wherewith to beare the chardge, and therefore order was give that his corps should be enchested and kept untill the quenes pleasure therin might be knowen." No monument or inscription marks the spot.

Parallel with the choir, on the north side, are the vestry, a large vaulted chamber, and a corridor, separated from it by a stone screen of blank work, about 10ft. high. This corridor contains, on the south wall, a large marble monument, with a Latin inscription, to Francis Parker, who was tutor, secretary, and steward for nearly forty-five years to the sons of Robert, second Lord



THE CRYPT, ST. MARY'S CHURCH.

Illustration No. 7.

Brooke, and died 1693. On the west side, another large monument, with black marble Corinthian columns under a divided pedimental head, commemorates Sir Thomas Puckering, Bart., died 1636. There are also monuments to John Bayley (died 1792), Maria Home (died 1834), and Jane Farnill (died 1840), all old servants of the Warwick family. A doorway on the north side of this corridor communicates with a chamber which was anciently the chapter house, but now forms a mausoleum. The inner side of it is rectangular, and the outer, semi-hexagonal in shape. Around the sides are nine stone seats under recessed canopies. The centre is occupied by the huge and ponderous-looking tomb of Fulke Greville, first Lord Brooke, who died September 30th, 1628, aged 74. The monument consists of two stages, each supported by Corinthian pillars. The upper stage terminates in triangular pediments, the lower, which is composed of a double arcade, contains a sarcophagus on a raised base. Round the verge of the upper slab is the following inscription, written by the deceased "Fvlke Grevill, servant to Qveene Elizabeth, Conceller to King Iames, and frend to Sir Philip Sidney. Trophævm peccati." The manner of his death is thus related by Dugdale: "Delaying to reward one Hayward, an antient servant, that had spent most of his time in attendance upon him, being expostulated with for so doing, received a mortall stab in the back, by the same man then private with him in his bedchamber at Brookhouse, in London, 30 Sept., ann. 1623 (3 Car.), who, to consummate the tragedy, went into another roome, and having lock't the dore, pierced his own bowells with a sword. After which, viz., 27 Oct., the said Lord Brook's body, being wrapt in lead & brought to Warwick, was there solemnly interred in a vault on the north side of the Quire of S. Maries Church, under that beautifull monument, erected by himself."

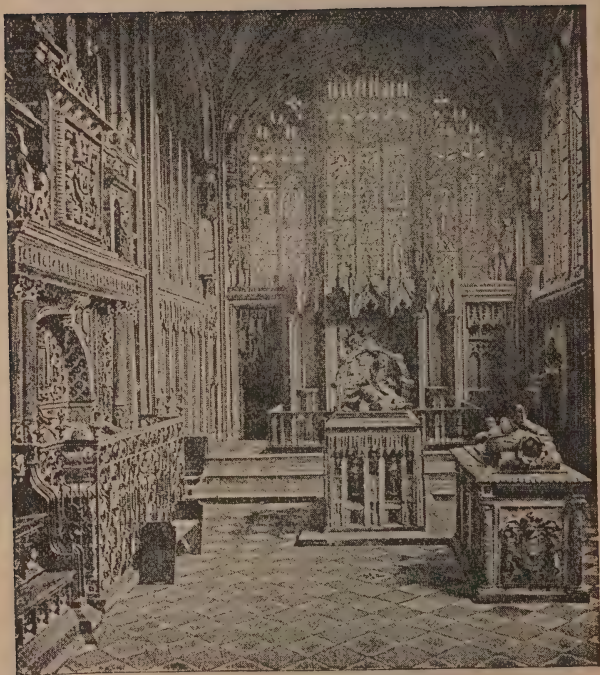
Beneath the choir is the crypt (*see Illustration No. 7*), to which access is obtained through the floor of the corridor, or by a doorway on the north side. The crypt is divided longitudinally by four piers, the three westernmost of these are Nor-

The Crypt.

man, with cushion shaped capitals, and are relics of the Church of Roger de Newburgh, early in the 12th Century. The easternmost pier is octagonal in the Decorated Style of the 14th Century, and is evidently an addition made by Thomas de Beauchamp. A portion of an old cucking stool, for the punishment of disorderly women and scolds, is preserved here. The room under the vestry, formerly known as the friar's kitchen, now serves as a burial place for the Warwick family.

The Chapel of our Lady, or Beauchamp Chapel (see *Illustration No. 8*), was founded

Beauchamp Chapel. by the will of Richard Beauchamp, Earl of Warwick, as a mortuary chapel for himself, and ranks as one of the finest structures of its kind. The building was commenced in 1443, and finished in 1464, but was not consecrated till 1475. The cost of it was £2,481 4s. 7½d., equivalent to £40,000 in the present day. The exterior walls and buttresses are covered with panelled tracery, and the apex of the gable at the east end is occupied by a canopied niche, containing in the centre a representation of the Virgin carrying the infant Christ, and, on each side of her, figures of Simeon and Anna, the prophetess, the two latter being restorations executed about 1780. The entrance is by a doorway in the south transept, which conducts to the chapel by a descent of a dozen steps, the floor being much lower than that of the church, owing to the absence of a crypt beneath it. On each side of the doorway is a canopied niche with a bracket beneath, both ornamented with minute tabernacle work. The hollow moulding above contains foliage and the ragged staff, the cognizance of the Beauchamps. Above this is a shield with the Beauchamp arms, supported on each side by the bear and ragged staff. This entrance has been stated to have been designed and carved by a poor mason, of Warwick, in the year 1704, but it is manifestly too finished in its composition to have been anything but a copy or a restoration. Inside, over the doorway, is a small gallery, intended, according to the covenant, for the building of an organ loft, but possessing no



BEAUCHAMP CHAPEL, ST. MARY'S CHURCH.

Illustration No. 8.

visible means of access. The north and south walls are covered with panel work tracery, the part underneath the windows taking the form of canopied niches, with subjacent brackets. The panelling of the west wall is surmounted by a hollow moulding, containing well-sculptured representations of animals and foliage, among them being an animated carving of a lion attacking a hart. On each side of the chapel are oak stalls, the standards of which have carved finials. The elbows of the seats are effectively carved with figures of lions, griffins, and muzzled bears. The altar-piece represents the annunciation of the Virgin, sculptured in bas-relief in the year 1735 by a Mr. Collins, of Warwick, from a design by Lightoler. Though not harmonising with the architecture of the chapel, it is a meritorious work; but the canopy above is an indifferent composition. The east window deserves special examination for the curious and interesting style of its ornamentation. The vertical mullions of the principal divisions, as well as the jambs and the moulding of the arch, are filled with canopied niches, containing upwards of thirty gilt and painted statues, amongst which are St. Michael, St. Catherine, St. Margaret, and St. Barbara, with their emblems, as well as conventional delineations of virtues, principalities, and powers. On each side of the window are niches with elegant canopies of tabernacle work, now destitute of images. The painted glass in this, as in other windows, has suffered from maltreatment. It formerly contained representations of the founder, with his wives on each side, and his son and four daughters underneath, in kneeling attitudes. Of these, only the body of Richard Beauchamp remains, with a tabard over his armour, the head being taken from a female figure. Of the fourteen other figures, those only capable of identification are St. Alban, in armour, with a tabard and mantle, carrying in his right hand a staff, and in his left a penthouse covered cross; St. Thomas of Canterbury, attired in a white alb and purple tunic, with dalmatic and cope, having a mitre on his head, and a crozier in his hand; and St. John of Bridlington, as an abbot, bare-headed, and carrying a pastoral staff

with the crook turned inwards. Among other fragments, the head of the Saviour may be distinguished, wearing the crown of thorns. The bear and ragged staff are introduced alternatively in each compartment. In the upper and smaller lights cherubim are represented. The general effect of the window is brilliant and impressive in a high degree. The heads of the other windows are filled with unconnected fragments, principally representing angels playing on different musical instruments. The doorway on the north of the altar leads into a vestry, now utilised as a library, consisting of a collection of old works on divinity. The roof is groined in three bays, the groining being of such an intricate character that the whole roof has the aspect of being covered with net work. The three central compartments contain the following subjects: (1) The Virgin Mary, as Queen of Heaven, bearing the sceptre and globe, a nimbus round her head, and the moon at her feet. (2) A shield, bearing the founder's arms underneath the helmet and crest, encircled with a coronet. (3) The De Newburgh Arms, borne by a half-length angel. On the north side of the chapel, opposite the tomb of the founder, is a flight of six steps, leading to a doorway which opens into a small lobby with a panelled stone roof, containing some ancient stall seats. On the opposite side is a doorway leading into the choir of the church. On the west side is a doorway, conducting to another lobby, with a panelled roof of different design to the last; at the end of this lobby is a newel staircase to the roof.

On the east side of the lobby is a small chantry chapel (*see Illustration No. 9*), with a roof richly groined with fan tracery, composed of cones and semi-cones, covered with foliated panel work. On each side of the east window, which is of two lights, is a highly wrought canopied niche, still retaining the iron clamp by which the image within was attached. On the south side is a screen of open panel work, in seven divisions, and fixed against this, near the altar, is a small and remarkably rare form of piscina, with an angular shaft, formed wholly of wood. On an old chest on the floor are four heraldic barred



THE CHANTRY, BEAUCHAMP CHAPEL, ST. MARY'S CHURCH.
Illustration No. 9.

helmets of the latter part of the 16th century, specially made for the purpose of forming part of the funeral achievements fixed above the monuments of deceased knights. This little chapel was probably intended for the performance of low mass, the principal altar in the adjoining chapel being reserved for the celebration of high mass. On the north side, four much-worn steps conduct to a compartment which looks into the choir through some perforated panel work. This probably served as a private closet or pew from which members of the Warwick family could take part in the office of high mass. At the east end of this is a hagioscope or oblique opening in the wall through which the elevation of the Host at high mass might be witnessed.

Among the most striking features of this splendid Beauchamp Chapel are the grand tombs which it contains. The earliest and most resplendent of these monuments is the high tomb of the founder, Earl Richard Beauchamp, which stands nearly in the centre of the building (*see Illustration No. 10*). It is composed of grey Purbeck marble, on which his effigy, in gilt brass, rests, encompassed by a hearse or framework for supporting the pall. The sides and end of the tomb are divided into compartments containing canopied niches, flanked on each side by sunk panel work, which is surmounted by smaller niches. The chief niches, which are fourteen in number, contain figures called weepers and mourners forged in latten, or brass and gilt. The smaller niches, eighteen in number, contain figures of angels, similarly constructed, and carrying scrolls in their hands, on which is inscribed:—"Sit Deo laus et gloria: defunctis misericordia." The male weepers are attired in a mantle or mourning habit, the females in low-bodied gowns, with mitred headdresses and short mourning tippets hanging behind. Commencing at the head of the tomb, the figures represent the following personages connected with the deceased:—(1) Cicely, daughter-in-law, wife of Henry Beauchamp, carrying a scroll. (2) Henry Beauchamp, son, holding a book. (3) Richard Neville, father of daughter-in-law, Earl of Salisbury, holding a scroll. (4) Edmund Beaufort,

son-in-law, Duke of Somerset, holding a book. (5) Humphrey Stafford, Duke of Buckingham. (6) John Talbot, son-in-law, the great Earl of Shrewsbury. (7) Richard Neville, son-in-law, Earl of Warwick (the King-maker), holding a book. (8) George Neville, son-in-law, Lord Latimer, holding a chaplet of beads. (9) Elizabeth, daughter, wife of Lord Latimer, holding a rosary. (10) Ann, daughter, wife of the King-maker, holding her right hand up to her chin, her left holding a rosary. (11) Margaret, daughter, wife of John Talbot, Earl of Shrewsbury, holding a scroll. (12) Ann, wife of Humphrey Stafford, Duke of Buckingham, holding a rosary. (13) Eleanor, daughter, wife of Edmund Beaufort, Duke of Somerset, holding a book. (14) Alice, mother of daughter-in-law, wife of Richard Neville, Earl of Salisbury, holding a rosary in both hands. The effigy of the Earl is represented in full armour. Round the left leg, a little below the knee, is the garter. The head, which is bare, lies on the tilting helm; the feet rest against a muzzled bear and a griffin. The hands are not joined in prayer, but are uplifted in an unusual position. The hearse over the tomb is constructed of six hoops, connected by poles, four of which have the arms of the Earl at each end, and the central pole has the arms of France and England at its eastern end, and the badge of the garter at the other. At each corner of the tomb are poles, with moulded ends, which probably sustained the mortuary lights burning round the tomb. The pall, which was of crimson velvet with a deep gold fringe, was removed about the end of last century, owing to the injury it occasioned to the niches, by being drawn up and down when the monument was shown. Further disfigurement has unfortunately been caused by the plaster casting, taken for the Crystal Palace Exhibition in 1853. The following inscription, on two narrow plates, runs round the verge of the tomb, plentifully interspersed with the bear and ragged staff:—"Preieth devoutly for the Sowel whom god assoille of one of the moost worshipful Knightes in his dayes of monhode & conning Richard Beauchamp, late Earl of Warrewik, lord Despenser of Bergevenny & of many other grete lordships whos body resteth here vnder this tumber"



HIGH TOMB OF EARL RICHARD BEAUCHAMP, BEAUCHAMP CHAPEL,
ST. MARY'S CHURCH

in a fulfeire vout of stone set on the bare rooch thewhuch visited with longe siknes in the Castel of Roan therinne decessed ful cristenly the last day of April the yer of oure lord god A mceccxxxix., he being at that tyme Lieutenant gen'al and governor of the Roialme of fraunce and of the Duchie of Normandie by sufficient Autorite of oure Sou'aigne lord the King Harry the VI., the whuch body with grete deliberacon' and ful worshipful conduit Bi See And by lond was broght to Warrewik the iiii day of October the yer abouseide and was leide with ful Solenne exequies in a feir chest made of stone in this Chirche afore the west dore of this Chapel according to his last wille and Testament therein to reste til this Chapel by him devised i'his lief were made Al thewhuche Chapel founded on the Rooch And alle the membres therof his Executours dede fully make and Apparaille By the Auctorite of his Seide last Wille and Testament And thereafter By the same Auctorite Theydide Translate fful worshipfully the seide Body into the vout abouseide, Honnred be god therefore."

Against the north wall of the chapel, enclosed by an iron railing, is the gorgeous monument of Robert Dudley, Earl of Leicester, which forcibly illustrates the decadence in art which had taken place since the date of the erection of the tomb of the founder. The whole structure has been aptly termed "a mountain of confectionery." The tomb on which lie the recumbent effigies of the Earl and Countess, projects considerably from the wall. The front of it, which is divided into three compartments, contains, in the centre, the armorial bearings of the Earl. At the back of the tomb is a massive superstructure, sustained by two Corinthian columns at each end, under which is a semi-circular recess, containing a tablet with a long Latin inscription, and decorated with sixteen funeral peroncles, or small flags, charged with arms. In the centre of the top of the monument is an escutcheon, charged with the armorial bearings of Leicester, supported by two lions, beneath which is the motto, "Droit et loyal." On each side are arched canopies, containing small

figures representing the virtues: these canopies have plain tapering finials. The whole monument is covered with elaborate ornamentation, and is polychromatically painted. The effigy of the Earl is on the front of the tomb. He is represented bareheaded, with mustachios and a spade beard, and is clad in richly ornamented armour. Over the corslet is the mantle of the Order of the Garter, and over this again is a tippet of fur. A collar of scallop shells hangs from the neck, from which is suspended the jewel of the Order of St. Michael of France, founded by Louis XI., and considered the noblest of the French orders. The Earl was invested with this order in January, 1565, by the emissary of Charles IX. Below the left knee is the Order of the Garter, the insignia of which are also embroidered on the mantle over the left shoulder. The feet rest upon gauntlets, and the whole figure is painted to resemble life. The effigy of the Countess lies on a slab slightly higher than that of the Earl. Round the back of the head she wears a jewelled circlet with the coronet. A ruff appears about the neck. The dress consists of a high and closely fitting gown, over which is a scarlet mantle with a tippet of ermine. At the corner of the tomb is a wooden tablet containing some lines "upon the death of the excellent and pious Lady Lettice," by Sir Gervas Clifton. They are, however, destitute of literary merit. The inscription sets forth the titles of the Earl, and that the monument was erected by his wife, through a sense of conjugal love and fidelity. The Earl died on the 4th September, 1588, aged 56; the Countess on the 25th December, 1634, aged 94.

To the south-west of the memorial of the founder is the high tomb of Ambrose Dudley, the good Earl of Warwick. Each side of the tomb is divided into three compartments, containing escutcheons with inscriptions. At the head of the tomb is an escutcheon charged with the quarterings of Dudley, with the motto "Omnia temp' habet." At the foot is another escutcheon with the quarterings of Dudley empaling Russell, under the former being the motto "Omnia temp' habet," and under the

latter "Che Sara Sara." The Earl wears a coronet on his head, and is attired in a gilt and embossed suit of armour. His head lies on a mat rolled up, and his feet rest upon a muzzled bear. Below the left knee he wears the Order of the Garter, the insignia of which are also embroidered on the mantle over the left shoulder. On the upper part of the tomb is the following inscription:—Heare under this tombe lieth the corps of the L. Ambrose Duddeley, who, after the deceases of his elder bretheren without issue was sonne and heir to John Duke of Northumberlande, to whom Q: Elizabeth, in ye first yeare of her reigne, gave the Manor of Kibworth Beauchamp in the county of Leyc: to be helde by ye service of being pantler to ye Kings & Qvenes of this Realme at their Coronations, which office and manor his said father and other his ancestors Erles of Warr: helde. In the second yeare of her reigne, ye said Qvne gave him the office of Mayster of the Ordinavnce. In the fowrth yeare of her sayd reigne, she created him Baron Lisle and Erle of Warwyk. In the same yeare she made him her Livetenant Generall in Normandy, and dvringe the tyme of his service there he was chosen Knight of ye Noble order of ye Garter. In the Twelvth yeare of her reigne ye said Erle and Edward L: Clinton L: Admerall of England, were made Livetenantes Generall jointly and severally of her Maties army in the north partes. In the Thirteenth yeare of her reigne, the sayd Qvene bestowed on him ye office of Chief Bvtler of England, and in the xvth yeare of her reigne he was sworne of her Prevy Counsell. Who departinge this lief wthovt issue ye xxi. day of Febrvary, 1589, at Bedford Howse, neare the city of London, from whence, as himself desired, his corps was conveyed and interred in this place neare his brother Robert E: of Leyc: & others his noble ancestors, wch was accomplished by his last and welbeloved wife ye Lady Anne, Covntes of Warr: who in further testimony of her faythfvll love towards him bestowed this Monvme't as a reme'brance of him."

Against the south wall of the chapel near the east end is the monument of Leicester's infant son, Robert, Baron of Denbigh, who was be-

tween three and four years of age at the time of his death. It consists of a high tomb on which rests the effigy of the child, 3ft. 6in. in length. An ornamental circlet is bound round the forehead, in which the cinquefoil, the Leicester badge, is distinguishable. The dress consists of a rich gown reaching to the feet, and buttoned to the waist, which is girded by a sash. This gown is ornamented with fleurs de lis, cinquefoils, and ragged staves. Round the neck is a rich falling collar of lace, and the feet rest against a muzzled bear. It is said that the unfortunate child was deformed, and the effigy appears to bear out the statement, as the head is very large, the back is slightly bowed or hunched, and the right leg appears to be shorter than the other. On the front of the tomb is the following inscription:—"Heere resteth the body of the noble Impe (scion or offspring) Robert of Dvdley, bar' of Denbigh, sonne of Robert Erle of Leycester, nephew and heire vnto Ambrose Erle of Warwike, bretherne, bothe son'es of the mightie Prince Iohn, late Dvke of Northvmberland, that was covsin and heire to Sr. John Grey, Viscont Lysle, covsin and heire to Sr. Thomas Talbot, Viscont Lysle, nephew and heire vnto the Lady Margaret Covntesse of Shrewsbvry, the eldest daughter and coheire of the noble Erle of Warwike, Sr. Richard Beavchamp heere enterrid, a childe of greate parentage, but of farre greater hope and towardnes (tractability), taken from this transitory vnto the everlastinge life, in his tender age, at Wansted, in Essex, on Sondaye, the 19 of Ivly, in the yere of ovr Lorde God, 1584. Beinge the xxvith yere of the happy reigne of the most virtvovs and Godly Princis Greene Elizabeth: and in this place layed vp emonge his noble avncestors, in the assvred hope of the generall resvrrection."

On the north wall, over the doorway leading to the lobby, is a tablet to the memory of Lady Katherine Leveson, widow of Sir Richard Leveson, of Trentham, in the county of Stafford, Knight of the Bath, daughter and co-heir of Sir Robert Dūdley by his wife Alicia, daughter of Sir Thomas Leigh, of Stoneleigh, and grand-

daughter of Robert Dudley, Earl of Leicester. The inscription sets forth that she did, by her last Will and Testament, bearing date xviii. December, 1673, bequeath forty pounds per annum, issuing out of her manor of Foxley, in the county of Northampton, for the perpetual support of the chapel and preservation of the monuments in their proper state.

The chapel suffered from the iconoclastic zeal of Colonel Purefoy, who on the 14th June, 1642, at the head of a band of Parliamentarians, entered it and did much mischief.

As we enter St. Mary's Collegiate Church, we are struck with the beauty of a rectangular memorial on our right.

War Memorials. It is the memorial to the 11,360 men of all ranks of the Warwickshire Regiment who gave their lives for their country in the Great War, 1914-1918. The memorial is constructed of white alabaster, and takes the form of a rectangular cenotaph, six feet long and three feet wide, raised on a splayed plinth, with mosaic inlay and inscriptions. The cenotaph stands upon a pavement of black and white marble upon which are inscribed the words "Their name liveth for evermore." Lying upon the cenotaph is the Roll of Honour.

Two sides of the monument have finely sculptured angel figures in bas-relief with symbolical representations of the Cross and the Lamp of Light, scrolls and laurels. On the two sides, inscribed in the central panels in letters of gold, are the words "The Glorious Dead."

On the north side of the high tomb bearing the recumbent effigies of the first Thomas Beauchamp, Earl of Warwick, and his countess, will be found a bronze tablet placed in memory of the 126 officers, non-commissioned officers and men of the Warwickshire Yeomanry, who fell in the Great War.

Between St. Mary's Church and the Court House stands a monument, some 27 feet in height, erected by the townspeople, as a memorial to all the men of Warwick who fell in the Great War. The names of 336 men are inscribed on the

memorial, which is in the style of the 14th century English Gothic.

From the church the visitor should retrace his steps down Church Street to High Street. No. 13 on the left hand side of this latter street was formerly Greenway's Bank, established in 1791, and which suspended payment on the 5th September, 1887. The gross liabilities of the partners amounted to £533,000, and their assets only realised £67,000.

At the west end of High Street is the Leicester Hospital (*see Illustration No. 11*), **Leicester's** a remarkably fine specimen of half-timbered construction, which was **Hospital.** originally the hall of the united guilds of St. George and Holy Trinity, and seems to have been erected in the reign of Henry VI. At the time of the Dissolution, the master and brethren gave the hall to the burgesses of Warwick for a burgess hall, the chapel over the gate being used as a school. The Earl of Leicester having determined to found a hospital for the reception of certain poor people, signified his desire that this building should be bestowed on him for the purpose, and on the 5th of November, 1571, the bailiff and burgesses agreed to present it to him. On the 26th December following a deed of gift was prepared, and ordered to be sent up to the Earl as a new year's gift. The meetings of the burgesses were thereupon transferred to the Shire Hall, and the school was established over the East Gate. The design and scope of the hospital, which was to accommodate twelve men, besides the master, is thus indicated by Dugdale. The inmates were to be "impotent persons, not having above 5 li. per an. of their own, and such as either had been or should be maimed in the warrs in the said Qs. service, her heirs and successors, especially under the conduct of the said Earl or his heirs, or had been servants and tenants to him and his heirs, and born in the counties of Warw. or Glouc. or having their dwelling there for five years before; and in case there happen to be none such hurt in the warrs, then other poor of Kenilworth, Warwick, Stretford-super-



LEYCESTER'S HOSPITAL.

Illustration No. 11.

Avon in this county, or of Wootton under Edge or Erlingham, in Gloucestersh, to be recommended by the minister and churchwardens where they last had their aboad; which poor men are to have liveries (viz: gowns of blew cloth, with a ragged staff embroydered on the left sleeve), and not to go into the town without them." The revenues of the hospital are derived from estates. As both Robert Dudley and his brother Ambrose left no acknowledged children, their sister Mary, wife of Sir Henry Sidney, became the representative of their interests, and her descendant, Lord de Lisle and Dudley, of Penshurst Place, Kent, exercises the right of appointing the master and brethren. By an Act of Parliament passed in 1813, the salary of the master is fixed at £400, and the payments to the brethren at £80 each, the master being provided with a residence, and the brethren having separate apartments, each consisting of a bedroom, sitting room, and pantry, in addition to the use of a common kitchen, and the services of a cook and housekeeper. The badges worn on the gowns are of silver, and, with one exception, are those originally provided. The exception is a modern reproduction necessitated by the theft of a badge many years ago.

The building, which stands on a terrace above the roadway lined by lime trees, is approached through an arched gateway, over which is the inscription "*Hospitium Collegiatum Roberti Dvdlei Comitis Leycestriæ*," flanked by the date 1571, and having the Dudley device, a double tailed lion rampant in the left spandril, and the Sidney device, a pheon or barbed dart in the other. The gables of the roof have carved barge boards with "hip-knobs" or finials, and a large lozenge-shaped sun dial with the initials E.R. is conspicuous on the front, which is also decorated with thirteen shields charged with the armorial bearings of various families connected with the founder, the most noble being over the archway which leads to the inner quadrangle. The archway has a picturesque overhanging gabled storey with the date 1571. Over the entrance is the bear and ragged staff between the initials R.L., and below this the motto

"Droit et Loyal." The jambs are embellished with scrolls containing the texts, "Peace be to this House" and "Praise yet the Lord." On entering the quadrangle, the rich effect of the pargeting and carved bargeboards of the gables on the north side attracts the eye, the gables being terminated with figures of white bears gambolling with poles in various attitudes. This side is occupied by the master's lodge, prominent on the front of which are coloured carvings of the bear and ragged staff, the Leicester crest, and the porcupine, the crest of the Sidneys, running beneath is the text "Honour all men; love the brotherhood; fear God; and honour the King." On the east side is a cloisteral corridor leading at one end to the kitchen and at the other to the master's lodge. Above this again, approached by a flight of steps from the outside, is another corridor. At the top of the stairs are the remains of the old guild chamber, now divided into rooms for the brethren. In one of the spandrils of the framework of the roof is the red rose of Lancaster, which seems to show that the building was erected in the reign of Henry VI. On the west side is the old banquetting hall, and on the south and west are the rooms of the brethren. The exterior of the quadrangle is ornamented with the quarterings of the Earl of Leicester's arms, emblazoned on eighteen separate shields. The banquetting hall on the left is now unfortunately degraded into a laundry and a receptacle for coals. The roof timbers, which are of Spanish chestnut, were formerly elaborately carved in the spandrils, as may be seen from the solitary example which still survives in the lower part of the hall. At the south end is a tablet with the following inscription:—"Memorandum that King James the First was right nobly entertained at a supper in this hall, by the Honourable Sir Fulk Grevile, Chancellor of the Exchequer, and one of his Majesties most honourable Privy Council, upon the fourth day of September, Anno. Dom., 1617. God save the King." The upper part of the hall containing the minstrel gallery is now cut off, and forms the drawing room of the master's house. The

endmost tie beam of the roof of this severed portion is surmounted by open panel work. In the left spandril is a red rose, round which a serpent trails amongst acanthus leaves; in the right spandril is a yellow rose within a double square, and another smaller rose below. In the centre of the second beam is a boss carved with foliage. Above it is a niche in which Dudley appears to have placed the bear and ragged staff, but without doubt it previously contained a figure of a saint, probably the Virgin and Child, as the boss bears the inscription I.H.S. The spaces above and at the side of the beam are filled with panel work. The third beam has a yellow rose on the outer edge of the brace amongst large foliage, the opposite side being ornamented with acanthus leaves and berries.

On the right of the quadrangle is the kitchen, which contains some ancient settles and an old oak table. Among the other contents are: A black oak cabinet from Kenilworth Castle; an old Saxon chair; the chair in which King James I. sat when he supped with Sir Fulke Greville; a portion of a curtain from Cumnor Hall, said to have been worked by Amy Robsart; the bottom portion of Lord Leycester's will, signed "R. Leycestere"; a pair of halberds from Kenilworth; the King of Dahomey's state execution sword; an old mace; and some old copper tankards of the 18th century.

Retracing our steps to the outer terrace, a flight of steps conducts us to the chapel, dedicated to St. James, which stands over the West Gate of the Town, and is appropriated to the use of the Hospital. The tower of the present edifice was probably built by Thomas de Beauchamp towards the close of the 14th century, as the embattled parapet bears his arms. The flying buttresses on the south side are modern additions, made in 1863, for the purpose of strengthening the building. The chapel was thoroughly restored in the year 1863, when a number of tasteless innovations of the 18th century were removed. The east window of five-lights is filled with stained glass, by Clayton and Bell, containing artistic representations of the Saviour and the Apostles. Midway across the

chapel is a finely carved oak screen, within which are the stalls of the officers and brethren. By the side of the altar are two ancient oak chairs presented in 1863. In the north-west angle of the west end, an old oak door opens on a newel staircase, which leads upwards to the roof and downwards to a muniment room over the gateway. Two old Jacobean stools which stand here are used for supporting the coffins of the brethren. The gateway beneath the chapel is built on the sandstone rock, and is strongly vaulted; it forms part of the fortifications erected in the 12th century, the iron stanchions of the gate being still visible in the walls. From the terrace of the chapel there is a fine view embracing Ilmington Hill and the Cotswold Hills.

At the back of the Hospital is the garden, divided into equal portions for the master and brethren. It contains a fine old Norman arch, discovered during the repairs of the chapel, and an Egyptian vase, which at one time surmounted a Nilometer, and was formerly in the greenhouse in the grounds of Warwick Castle, from whence it was removed to make way for the Warwick Vase, and presented to the Hospital by George, second Earl of Warwick.

The centre of the Market Place was formerly adorned by a handsome Market Cross, which was destroyed in 1642. The square now contains the Museum, established in 1836, where is to be seen a large

Miscellaneous Places of Interest.

collection of birds, among which are scarce specimens of the hobby and merlin, killed in the neighbourhood. The local palæontological collection of the early mesozoic period, which contains many specimens collected by the late Rev. P. B. Brodie, of Rowington, is also noteworthy; it includes specimens of the ichthyosaurus, found at Grafton and Wilmcote; and a remarkably fine example of the plesiosaurus, discovered at the latter place. There are also examples of the foot-steps of the cheirotherium, from Whitley, near Henley-in-Arden; and several of the labyrinthodon, from Rowington and Shrewley. In an upper room are fragments of a Roman sepulchral urn, found at Snitterfield; ancient British bronze

swords from Meriden, and a Saxon fibula of gilt bronze, found together with a crystal perforated knob, at Emscote. There is also a collection of Anglo-Saxon remains found at Lighthorne.

To the west of the Market Place is Theatre Street, on the west side of which, standing in its own grounds, with its rear to the road, is the Marble House, a handsome Jacobean structure of four storeys, with ogee-shaped gables and a projecting porch of three storeys built of stone about the year 1626. Wings of a later date have been added to the house. On the east side of the street, nearly opposite to 'The Firs, formerly stood the theatre, of which Roger Kemble (1721-1802), father of Mrs. Siddons, was at one time the manager; it was converted into cottages about the year 1850.

In Northgate Street, leading northwards from St. Mary's Church, is the County Hall, constructed in 1776, for the Courts of Justice, now, in addition, the home of the County Council, and frequently used for county meetings and balls. It adjoins the Old Gaol, which is now occupied by the staff of the South Midland Grouped Regimental Districts, under the Southern command, and comprises the headquarters of the staff of the Royal Engineers, the Army Service Corps, the Army Pay Corps, and the Record and Pension Offices.

A little beyond the end of this street, on a gentle eminence, is The Priory, formerly dedicated to St. Sepulchre, founded as a monastery, for canons regular, by Henry de Newburgh, first Earl of Warwick, and completed by his son, Roger. At the time of the Dissolution, it was granted to a trusty retainer of John Dudley, Duke of Northumberland, named Thomas Hawkins, who was popularly known by the sobriquet of "The Fisher," because his father sold fish by retail at the Market Cross of Warwick. Hawkins pulled down the ancient monastery and built the present mansion, which was completed about 1565. In punning allusion to his own name, he bestowed on it the title of "Hawkins' Nest" or "Hawk's Nest," partly on account of its being situated in a pleasant grove of elms. The house

contains a lofty hall, lighted by tall windows, and a handsome oak pannelled dining room, and an old oak staircase. The north front preserves its old features, but the south was rebuilt about 1750, in the style then prevalent. In September, 1571, the Earl of Leicester spent several days at The Priory, and on the 28th of October following, the Marquis of Northampton, brother to Queen Katherine Parr, died here. On the 17th August, 1572, Queen Elizabeth came from Kenilworth and surprised the Earl and Countess of Warwick at supper in the house, and sat down with them, afterwards visiting "the good man of the house, who, at that time, was grievously vexed with the gout." Hawkins accumulated a vast amount of property, partly by grants, and partly by purchase. He died in 1576, and in less than four years afterwards, his son, Edward, had dissipated the whole of his property, and sold The Priory to Sergeant Puckering, Lord Keeper of the Great Seal, whom he endeavoured to cheat by a fraudulent conveyance. For this he was prosecuted in the Star Chamber, and he eventually ended his days in the Fleet Prison. In 1709, the property was purchased by Henry Wise, who had been superintendent of the Royal Gardens at Hampton Court, under Queen Anne, and in 1848 it was acquired by the Great Western Railway Company, in connection with their extension to Birmingham, and subsequently sold to the late Mr. Thomas Lloyd, a partner in the well-known Birmingham banking firm, to whose family it now belongs.

Extending westwards from the end of Northgate Street is the Saltisford. The site on which the old Warwick brewery stood, in this locality, was, on the 2nd of April, 1781, the scene of the execution of Captain Donellan for the murder of his brother-in-law, Sir Theodosius Broughton, at Lawford Hall. In July, 1825, a disgraceful so-called combat took place on the same spot between a tame lion, named Nero, belonging to Wombwell's Menagerie, and six bull-dogs, in which the lion was held to have been worsted. Subsequently another lion, of ferocious temper, named Wallace, was baited, and quickly maimed all the dogs slipped at him. At the lower end of the Saltisford, next to the Green Man public-house,

are the remains of the Church of St. Michael, founded about the end of the reign of Henry I., and rebuilt in the 14th century. The walls, which measure 33ft. in length by 18ft. in breadth, are still standing, and the east window, though blocked up, may yet be traced, though the building has been converted into a blacksmith's shop, which has been secured by the authorities of St. Mary's Church.

Of the ancient walls of Warwick, which were begun in 1070 and continued in 1100, all that now remains is a small portion which may be seen from the garden of the Leycester Hospital, and a remnant nearly effaced at a spot styled Wall Dyke, at the junction of Market Street and Bowling Green Street. During the Wars of the Roses, the walls suffered greatly, but when Leland visited the town, about 1543, portions of them near the gates were still standing.

To the west of the town is the Common, which also forms the Racecourse, on which races are held in the spring and autumn. The course, which measures nearly two miles in circuit, is considered one of the best in the kingdom. There is a lofty grand stand for spectators, with every convenience for racing purposes attached to it. It was on this course, on the 22nd March, 1847, that "The Chandler," carrying a weight of 11st. 7lb., made his eventful leap during the Leamington Hunt Club Steeplechase—a three-mile race contested by five horses. As was then usual on these occasions, a water leap was formed on the north-west side of the course, about half-a-mile from the grand stand, by damming up Fisher's Brook, which flows there. On arriving at this spot one of the horses in jumping fell, and another proceeded to wade through the water, when "The Chandler," who was immediately in their rear, came up and cleared both them and the brook, covering in his jump a space of 32ft., and eventually won the race. The horse was the property of Mr. Ousley Higgins, and was ridden by Captain Broadley.

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